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Literary Criticism for Students. Selected from English Essays, and edited with an introduction and notes, by EDWARD T. McLAUGHLIN, Assistant Professor of English in Yale College. Henry Holt & Co., 1893.

The aim of this work of two hundred and thirty-six pages is to help the student to realize the inner meaning, and find the soul of literature, and become sympathetic with his author, and to enable him to acquire sensations, and derive enjoyment from his reading—in a word, to teach him how, and for what to read. The scientific method, which seeks in literature, as elsewhere, for facts and knowledge chiefly, and edits books with the purpose of imparting grammatical, etymological, linguistic, and rhetorical instruction, is severely arraigned.

The clever introduction of sixteen pages sets forth this aim. The two hundred and ten pages of extracts from Sir Philip Sidney, Ben Jonson, Dryden, Addison, Swift, Samuel Johnson, Wordsworth, Coleridge, Lamb, De Quincey, Carlyle, Matthew Arnold, Lowell, Ruskin, Hutton, and Pater form a body of varied criticism, a many-sided disquisition upon prose and poetry. A brief account of the author and a slight analysis of his work is prefixed to each excerpt, and at the end of the book notes are appended, questioning the student on what he has read, giving explanations and suggestions and calling his attention to points specially to be dwelt upon by him.

The aim of the work is eminently worthy. How few students of any age or attainments know how to read well; get out of a book all there is in it richly worth their getting! Some Ruth following the reapers often gleans the finest of the wheat. How few possess a taste that leads them unfailingly to the best books and to the full enjoyment of the best things in them! What new and precious beauties do we not all find in an author as we grow more cultivated, and re-read his works read often long ago? All thanks and praise, then, to him who early clarifies our vision and makes more sensitive our æsthetic appreciation.

The editor's means for attaining his end are highly commendable. Little can be said in criticism which will not seem hypercritical, and that little we hesitate to attempt.

But we wish that for our benefit the editor had made it clearer for *what* students his book is designed. If, as we suppose, it is for those in secondary schools, we are forced to think that there is very much in the extracts that is too abstract and abstruse (not to say irrelevant), and that a larger fraction of the work called for in the notes is far too difficult. College classes even might complain.

We wish that the editor had not gone back so far as Sidney, Ben Jonson and Dryden. Something of what is quoted from them is worn out, much has been better said since, and more unsaid by them, but worth the quoting, is excluded by their presence.

We wish, as a matter of patriotic pride, that more Americans had been drawn upon. Lowell is the solitary American poet—we wish that he might stand in a range. We could suggest a dozen of Lowell's countrymen as available for the editor's purpose as any British authors quoted by him.

We wish that the editor had not so vigorously emphasized beauty as the essence of literature, and that he had not told the student so unqualifiedly that reading is for the sake of sensations, æsthetic enjoyment. Beauty may be the essence of poetry and the reading of this may be for sensations; but the bulk of literature is prose, and the burden it carries is thought, and thought is pebbulum for the intellect.

We wish that the editor's condemnation of learned annotating had been less sweeping, and that he had not been so confident that the knowledge of allusions and of verbal and archæological suggestions should be adjourned to advanced classes and to the special student. Would not, for instance, even the less advanced pupil be helped to the meaning and so to the beauty of this line in Longfellow's *Birds of Killingworth*, "Give us, O Lord, this day our daily bread," if told by the annotator that *Lord* meant loaf-gainer and distributor? Has not the added knowledge been a help and not a hindrance? Feeling, sensation, enjoyment wait upon knowing. And lastly and *leastly* we wish that the proof-reader had wiped his spectacles a little oftener.

Brainerd Kellogg.

Brooklyn Polytechnic Institute.

Geographical Illustrations. By WILLIAM MORRIS DAVIS, Professor of Physical Geography in Harvard University.

Nothing in modern educational experience is more delightful than the new-found interest of the college men in the work of the lower schools. Such interest, like the quality of mercy, is twice blessed, enriching the giver as truly as the recipient. We may hope that when it has become universal and habitual, as it now is individual and occasional, a long stride will have been taken toward the establishment of teaching upon a professional basis beyond question.

The pamphlet before us had its origin in a desire to stimulate teachers of geography in elementary schools to better work. It embodies an address given (without notes) to the American Institute of Instruction at Narragansett Pier in the summer of 1892. The "illustrations" were drawn from an area familiar to the teachers present, and were made charmingly *objective* before the audience by the use of maps, relief models, and blackboard drawings with colored crayons, which grew under the speaker's hand, (even as the address proceeded), to new meaning and fuller force. The pamphlet, of course, is more instinct with life to those who heard it, than it can be to those who simply read it; but every